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RELEASES,
SILENT KILLING.

1/-

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EXTRACTION of INFORMATION
CHARTS, DIAGRAMS
VITAL BODY POINTS Etc. Etc.

MANUAL OF
COMMANDO &
GUERILLA WARFARE

UNARMED COMBAT

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PROTECTION AGAINST KICKS AND BLOWS.

Sketch A.
Attack commences

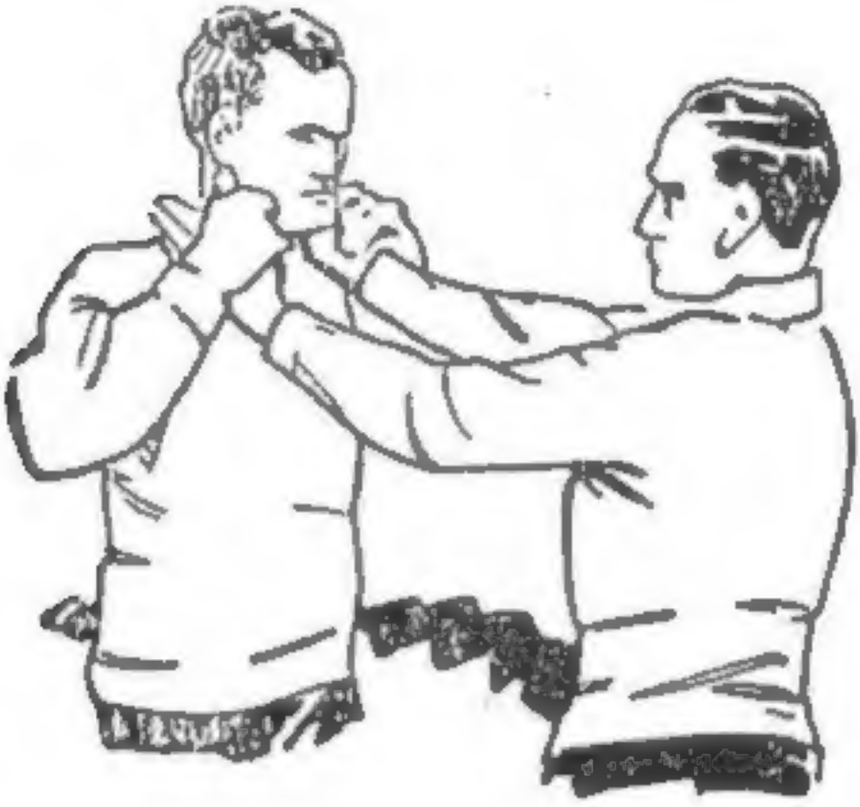
Sketch B.—Approach near beneath his right arm, lean to the left, so that he cannot reach you with his blow, whilst putting your right arm above his left shoulder, and grip him by the neck.

Sketch C.—Move your right leg to the back of your opponent, and put your [illegible] posterior into the small of his back.

Sketch D.—Throw opponent by leaning to the fore and pressing his neck rearwards by means of your right arm.

Sketch E.—Then give him a knock-out blow so as to make him insensible.

FREEING YOURSELF FROM A STRANGLE-HOLD.



Sketch A.—If your opponent grips your neck as in the above sketch, get hold of his thumbs, sharply jerking in an upwards and then downwards and backwards direction, at the same time bringing your knee to his testicles. (See Sketch B).

PROTECTION AGAINST A STRANGLE-HOLD ON THE GROUND.

Sketch A.—If your opponent has you on the ground with a strangle-hold round your neck, give his ears blows with both your fists (Sketch B).

Sketch C.—Then grip his left wrist by passing your left arm under his right arm, simultaneously gripping above on top of his right wrist with your right hand.

Sketch D.—Move in an upwards direction, with an abrupt stroke of your left elbow and pull over to the right with your right hand, simultaneously pressing up with your stomach ; twist your body to the right.

Sketch E.—To complete the defeat of your opponent, hit or kick him as hard as you can.

ACTION AND DEFENCE AGAINST BEING HELD BY THE HAIR FROM THE FRONT.

Sketch A.—Held as shown.

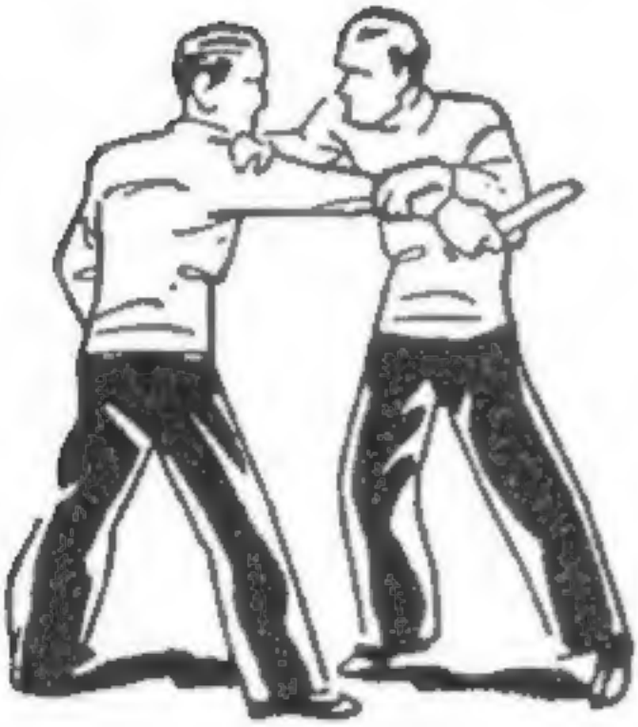
Sketch B.—Put your two hands on top of your opponent's and counter his knee blows with one of your knees.

Sketch C.—Leap round and lean forward so that you turn your back on him.

Sketch D.—Throw him over your head by pulling his two hands towards your feet and using your posterior as a fulcrum to tilt him over.

Sketch E.—Then dispatch your enemy with kicks, blows, or by gouging his eyes out.

KNIFE ASSAULT FROM THE FRONT. UPWARD DIRECTION.



Sketch A.—Opponent goes for you with a knife in his right hand, in an upward direction. Step to the right. Ward off his thrust with your left hand, gripping his right shoulder with your right hand.

Sketch B.—Press his shoulder down, so that his chest is against your right thigh. Simultaneously, slip your left arm underneath his right arm, putting your left hand just below his right shoulder.

Sketch C.—Get hold of his right wrist with your right hand, pressing his arm rearwards, and as high as you can. This will make him release the knife. Grip your opponent's little finger and wrench backwards. He is then in your power.

N.B.—Reverse hands, if opponent attacks you with knife in left hand.

KNIFE ASSAULT FROM THE FRONT. DOWNWARD DIRECTION.

Sketch A.—Opponent goes for you with a knife in his right hand, in a downwards direction.

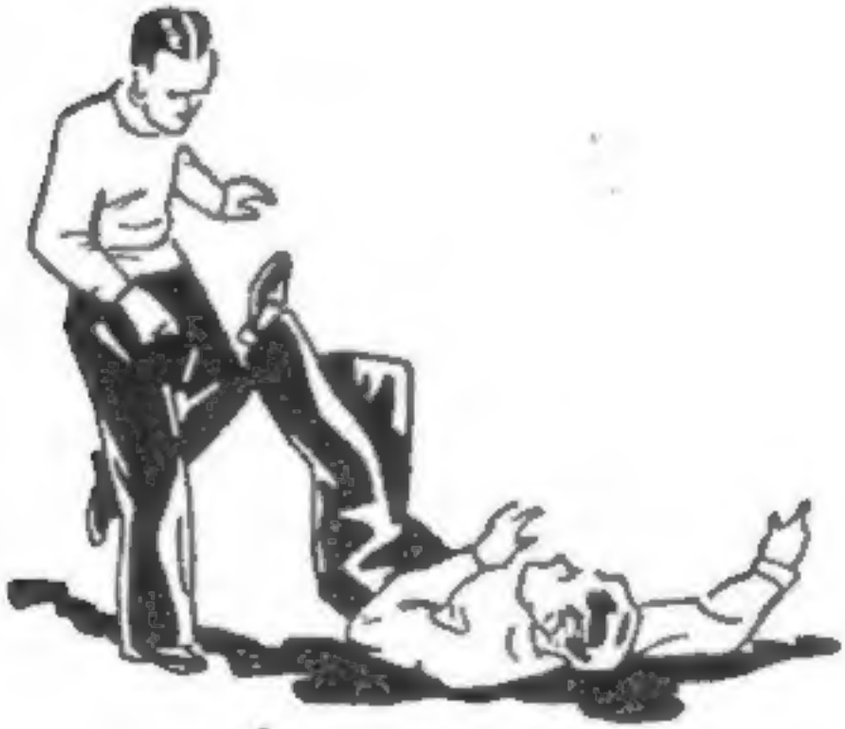
Sketch B.—Ward off this thrust with your left hand, bending sideways to the right.

Sketch C.—Put your right arm as far as possible over his right shoulder, slipping your forearm underneath his arm, and clasp hold of the inside of your other arm. Your opponent is now in an arm lock.

Sketch D.—Press opponent's right arm as far rearwards as possible; this will make him fall to his knees. Then kick him in a sensitive spot, or finish him off with the knife, which by now he will have probably dropped.

PROTECTION AGAINST KICK.

Sketch A.—Before your opponent's kick attains its objective, which is usually the testicles, step to the left, simultaneously seizing his leg, with your right hand. If possible seize under his knee.

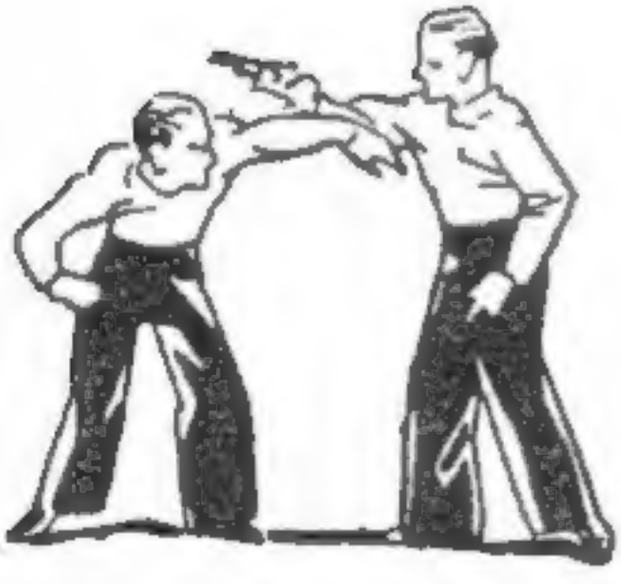


Sketch B.—Push your opponent's leg sharply up, pressing forward, and thus throw him to the ground. Take advantage of him being in this position by kicking him as hard as you can.

THREATENED FROM THE BACK WITH A REVOLVER.

FAVOURABLE RESULTS ONLY OBTAINED IF OPPONENT IS WITHIN ARMS' REACH, OR HAS THE REVOLVER STUCK IN YOUR BACK.

Sketch A.—Your opponent is behind you, threatening you with a gun, and you are standing with your arms up.



Sketch B.—Sharply swing round to your left, bringing your left arm downwards and then upwards, hitting the arm with the gun outwards

Sketch C.—Bring your right hand to your opponent's right shoulder and continue with arm lock, as stated previously.

THREATENED FROM THE FRONT WITH A REVOLVER.

FAVOURABLE RESULTS ONLY OBTAINED IF OPPONENT IS WITHIN AN ARM'S REACH.

Sketch A.—Your arms will be held up. Bring your left hand downwards, hitting the hand holding the gun outwards, simultaneously bending sideways to the right.

Sketch B.—Bring your right hand across his right shoulder, pass your left arm under his right armpit, and clasp your two hands together.

Sketch C.—Press down so that your opponent's right shoulder is against your right thigh. Slip left arm along to his shoulder. You are then ready to administer the arm lock.

Sketch D.—Grip opponent's right wrist with your right hand, keeping the pressure up on his shoulder with your other hand. Administer arm lock.

ARMED SENTRY ATTACKED FROM THE BACK.

Sketch A.—Opponent approaches from the back, puts his right arm around your neck, and pulls your helmet backwards, so that it presses in your back, and the strap throttles you, with his left hand. He also kicks the bayonet out of your hand

Sketch B.—Quickly fall on your right knee, leaning somewhat forward, and grab hold of his arm around your neck with your two hands.

Sketch C.—Twist your opponent to the right, still clutching his arm. This will make him fall on his back.

Sketch D.—Now that your opponent is on the ground, either use your bayonet, if it is handy, and finish him off, or use an arm lock.

This is done by putting your foot in his right armpit, gripping hold of his arm, palm outwards, twisting it, and pressing it rearwards across your leg.

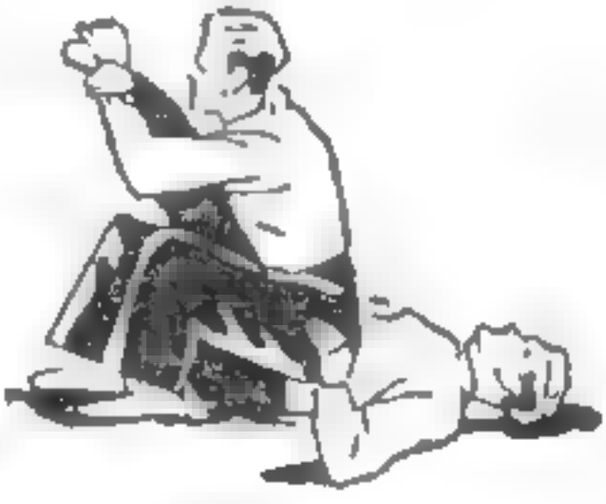
N.B.—If opponent puts his left arm around your neck, fall on your left knee, throw him to your left, and if you apply arm lock, do so to the left arm. Then, whilst opponent is down and out, dispatch him with your bayonet (Sketch E).

ATTACKED BY A STRANGLE-HOLD FROM THE BACK

Sketch A.—Your opponent approaches from the rear and clasps your throat.

Sketch B.—Jumping astride, bend down, and get hold of your assailant's leg.

Sketch C.—Take a step forward, pulling your assailant's leg in an upwards direction, thus making him fall on his back. Sit down heavily on his stomach—this has the effect of winding him—still holding on to his leg.



Sketch D.—Let go of his leg and put your left hand across his toes, and bring your other arm around the back of his ankle, and clasp hold of your left wrist. Squeeze with your arms, and at the same time wrench his foot with your left hand.

IF ATTACKED BY A STRANGLE-HOLD WITH ONE HAND, AND CLOTHING CLUTCHED WITH THE OTHER.

Sketch A.—Your opponent grips your throat with his left hand and your clothing with his other hand.

Sketch B.—Grip the wrist clutching your throat with both your hands.

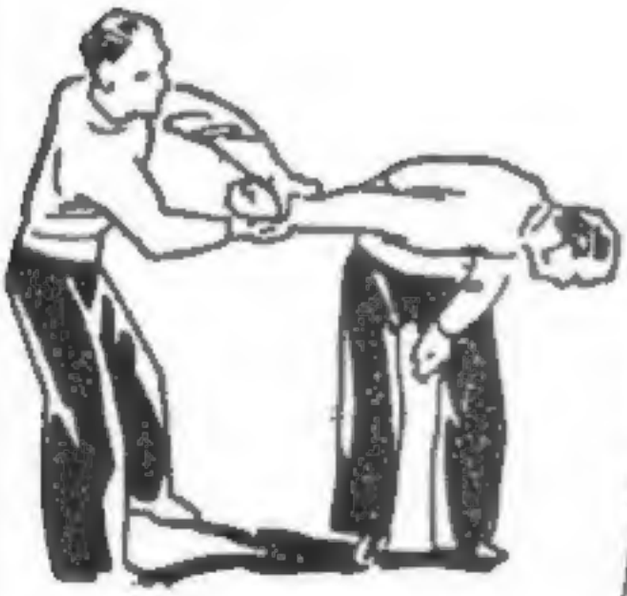
Sketch C.—Turn your opponent to the left, quickly placing your right hand on his left shoulder, bear heavily downwards, so that his chest presses on your right thigh.

Sketch D.—Twist his arm backwards to rest on his shoulder, with your left hand, keeping up the pressure on his shoulder. Grip the thumb of his bent arm and sharply bend rearwards.

ATTACKS FROM THE BACK.

Sketch A.—Your opponent has approached you from the back, grasped your hair, and has his knee in the small of your back.

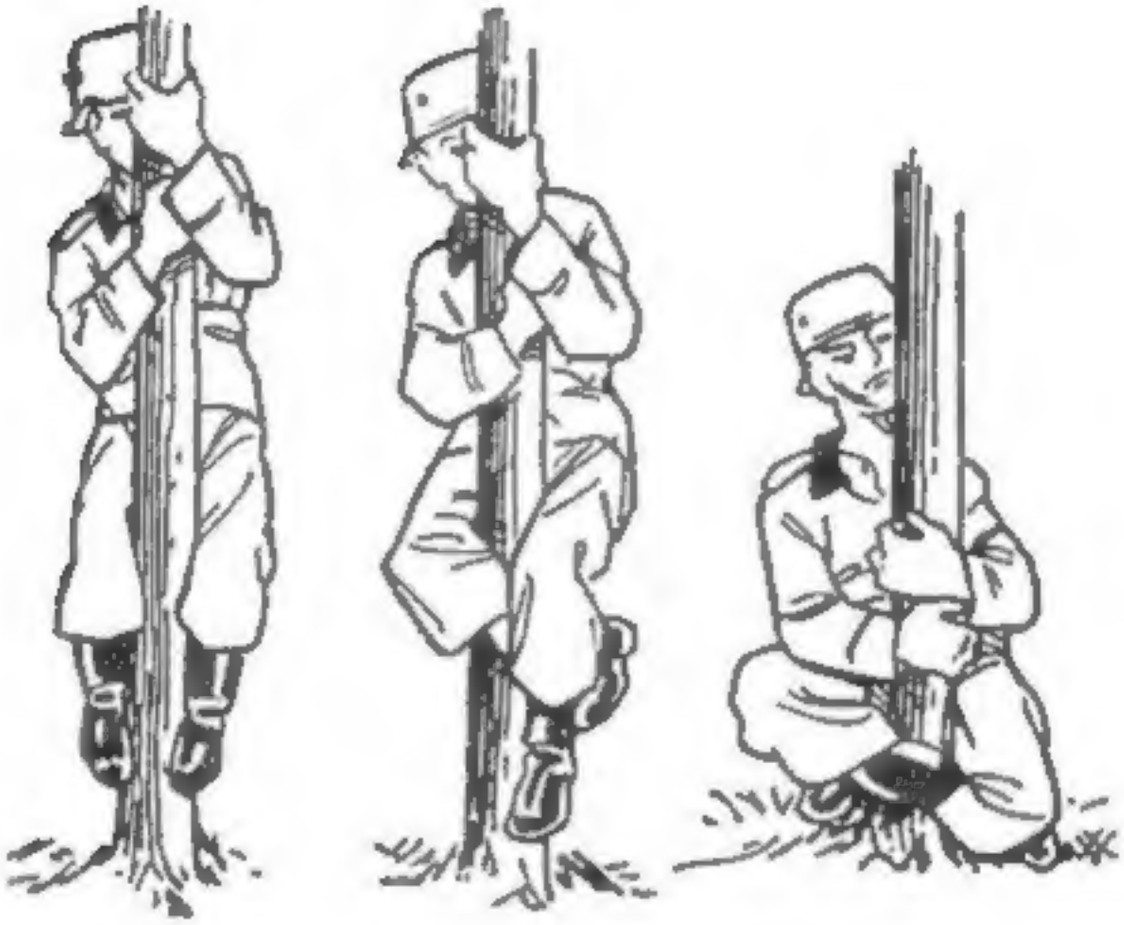
Sketch B.—Get hold of the hand grasping your hair with both your hands.



Sketch C.—Turn around, slightly bending forward, and still clutch his hand..

Sketch D.—Then use lock as shown.

SECURING PRISONERS.
THE SELF-LOCKING GRAPE VINE HOLD.



A unique method of securing a prisoner without the aid of ropes, chains or handcuffs, can be easily achieved by means of any pole or street lighting standard, as long as the diameter of these do not exceed about 9 inches.

To effect, force the prisoner to clamber up the pole about 2 feet, put his right leg around the front of the pole with the foot pointing to the left. Then force his left leg over his right ankle, and bend his left foot to the rear behind the tree. In this position, command your prisoner to slide to the bottom of the pole and force him down bodily, pressing on his shoulders. It will then be seen that the weight of his own body secures his left foot around the pole. (See sketches).

Although the prisoner's hands are left free, it is impossible for him to escape, due to the locking action involved, and, as a matter of fact, should he attempt to throw himself backwards to relieve possible cramp, he would undoubtedly kill himself, due to virtually splitting himself up the middle. Therefore, great caution must be taken when releasing ; two people, one on either side, must take hold of his legs and lift him up the pole, until there is enough room to unlock his legs.

MOST SUSCEPTIBLE SPOTS OF THE HUMAN BODY.

The human frame is composed of many parts, some being soft, others hard. Some will bend, some will not. In many places, vital nerves are near the surface. The following parts of the body are the most susceptible.

BOTH SIDES OF THE THROAT.

A hard rabbit punch delivered under the ears will definitely dislocate the neck, and very likely break it.

KNEES.

A blow at the back of the knees will always make an enemy literally fold up, and thereby give you further opportunity for completing his destruction.

TESTICLES.

Undoubtedly the most sensitive part of the body. A knee, foot, or clenched fist in the correct place will, without a doubt, completely knock out the strongest man.

WINDPIPE.

A well-delivered blow across the wind-pipe causes severe temporary blackout. With your enemy in this semi-conscious condition, you can soon finish him off.

CHIN.

A heavy blow, whether with a closed fist, or the open hand, can effect the necessary knock-out, when placed properly on either side of the chin.

SMALL OF THE BACK AND THE KIDNEY AND LUMBAR REGIONS.

This part of the body is so sensitive that a double blow here with the two fists can quite easily stun the strongest man, without giving him even an opportunity to cry out. This is an ideal form of attack for an enemy who is kneeling or is looking downwards at the ground.

ARMS.

Each arm has three vital joints, the shoulder, the elbow and the wrist. These only bend in one direction, as nature ordained. By exerting a force in the opposite direction, your man is downed, or else the joint breaks.

THE KICK.

The kick is an extremely useful method of downing a man, or at least putting him out of action for a while, if it is aimed at a sensitive place, especially if the spot is not well protected.

A kick in the testicles will make the strongest man double up, giving you an opportunity to smash him on the jaw, thus sending him into oblivion for a time.

The shins are also very sensitive, and a kick with a heavy shoe or boot just below the knee, and then dragged down, thus scraping the skin off the leg, is extremely painful.

In other words, the kick is a great form of protection for yourself, if you know just where and how to place it.

HELD BY BARE GRIP OVER THE ARMS.

This is a vital method in unarmed combat to hold your man and, should you be in a position of being yourself held, there is one certain way to effect your release, and that is to attempt to bite either your opponent's ear or side of his neck. This will definitely cause him to lean forward, and into a perfect position to enable you to seize his testicles in your hands. This causes excrutiating pains, and he will automatically release you from his hold, thereby giving you an opportunity to deliver him a knock-out blow and make him your prisoner.

TYING UP PRISONER.

Put him face down with his arms behind his back, and the back of his hands placed together, with fingers away from the body. Tie the hands together and push them up to the shoulder blades, then put one end of the rope round his neck, and then pass it between his arms and back and down to his legs. Force his right leg to bend into the back of the knee of his left leg, and the left leg is then pressed backwards, locking the right one. Tie the end of the rope to the left ankle, making sure the rope is pulled taut. Should he struggle he will strangle himself.

SEARCHING A PRISONER.

Force the prisoner to put the palms of his hands on a wall and then move his feet rearwards, so causing him to take the weight of his body on his hands, until he is stretched out fully. He is then helpless and cannot attack you whilst you proceed to search him.

KNOCK-OUT BLOWS.

Clouting the Ears.—Use this method when your enemy has no ear protection. Proceed as follows :—Cup your hands by holding the thumb and fingers slightly bent and close together, then strike your assailant from the back simultaneously over both ears with the cupped hands, using a force of ten to twelve pounds. This has the effect of creating an artificial pressure in both of his ears and will more than probably burst both his eardrums, sending him completely deaf and causing him to lose consciousness temporarily. You then have the opportunity of dispatching him easily whilst at your mercy.

Match Box Blow.—Holding a standard type wooden match box in your hand lengthwise gives you one of the best weapons available, and, by clenching your fist round the box and striking your opponent with a sweep of your hand held sideways you will undoubtedly knock him out when contact is made on his chin or on the side of his neck.